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CHINESE MUSIC.

The origin of music with the Chinese, as with all other nations, is in close affinity with that of their religion. The Chinese builds his world upon the harmonious action of the heavens and earth; regards the animation of all nature, the movement of the stars and the change of seasons, as a grand "world music," in which everything keeps steadfastly in its appointed course, teaching mankind thereby a wholesome lesson. One of the founders of their religion, Fo-Hi, is believed to have been the inventor of the *Ain*, a stringed instrument still in use in China. The close relationship that originally existed between the constitution of the state and music is also clearly shown in Chinese history. All their music has from time immemorial been under state supervision, in order to guard against the stealthy introduction of any tone contrary to ordinance. Here we already meet with the perilous influence of a bureaucratic, pedantic state, as well as that of the prosaic character of the Chinese upon their music. Both features are exemplified in the names of the notes of their oldest musical scale, which consisted only of five tones, from F to D, omitting the B.

We will now endeavor to describe the Chinese music by noticing some of its prominent features. Among the Chinese the art of music has ever remained an object either of diversion or of speculation. It has never revealed to them the language of the heart and intellect. Nevertheless, they draw a distinction between sound and noise. The period at which their five-toned scale was enlarged to seven tones has been described by Chinese theorists as the commencement of the decadence of their musical system. They ascribe to their mystical bird, "Kung-Hoang," and his mate, the invention of tones and half-tones, the six whole tones to the male, and the

half-tones to the female. Such a creed coincides with all their notions of man and woman. The whole tones represented to them things perfect and independent, as heaven, sun, and man; the half-tones things imperfect and dependent—as earth, moon, and woman. The enlargement of the scale to seven tones was owing to the insertion of the two half-tones E and B, which were called "leaders" and "mediators." These appellations proceed from a very fine musical instinct, as indeed E and B are leaders to F and C, and they possess also, for the modern cultivated ear, the quality of resolving themselves into the half-tone above, acting at the same time as mediators, and filling up the void between D and F—A and C.

The Chinese wind instruments are fewer in number than those of Persia. The oldest of these, the *Shen*, is in the shape of an egg. It is made of earthenware, open on one side, with five ventages, which give the five tones of the oldest Chinese scale. Speaking relatively, the most elaborate of Chinese wind instruments is the *Cheng*. It is the most pleasing of their instruments, and serves as a standard to tune other instruments. It has for its basis a hollowed-out pumpkin, which serves the purpose of a wind receptacle, in which are twelve to twenty-four bamboo reeds, placed closely together in a circle. The performer blows into the curved cylinder, opening and closing the ventages with his fingers. Among the instruments of the flute type mention should be made of the *Jo*, which is played from the top like the clarinet; and the *Tschu*, played like the modern flute. They also possess the pipe-pipes called *Sien*. Their marial instruments include various trumpets with funnel or knob-shaped bells. Their orchestra is but sparsely recruited with stringed instruments of their own invention, for the mandolins and guitars which they use are more probably of Persian or Hindoo than of Chinese origin. The

only Chinese stringed instruments are the *Ain* and *Che*—the former a very primitive guitar, of a pear shape, usually strung with four strings, and having inside it some metal bells, which make a clanging accompaniment to the sound of its strings; while the *Che*, literally translated "the wonderful," is a table-pedestal, nine feet in length, containing twenty-five strings. Both are evidently of great antiquity, and are said to have been invented by Fo-Hi; but musically the *Che* is the more important.—*Cassell's History of Music*.

The Rothschilds are said to be backing the veteran opera manager, Col. J. H. Mapleson, in building a new theatre in London, which, when completed, will be one of the finest in the great metropolis. Miss Louise Nikita's manager, M. Le Roy, is now negotiating with Col. Mapleson, who desires to open the new house with the pretty American prima donna as the star of the company.

Herr Rosenthal, whose pianism thrilled American concert-goers a few years ago, is giving concerts in London. Rosenthal is another of the Liszt school of pianists, and his execution of the Abbe's compositions is literally astounding. It is said that he contemplates another American tour in the near future.

Thus far Paderewski's total receipts for twenty-eight performances have reached the enormous sum of \$60,000, an experience probably unparalleled in the history of music. At his twenty-eighth performance, in Cleveland, Ohio, the receipts were \$4,710.

Mrs. Amalia Materna will make a farewell tour of America under the management of Mr. Leon Margulies, beginning in December. The trip will include the principal cities of the United States.

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January, 1896.

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THOMAS M. HYLAND,

EDITOR.

JANUARY, 1896.

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The above can be had of any music dealer or of the publishers, Kunkel Brothers, 612 Olive Street, St. Louis, Mo.

DEATH OF JOHN A. KISELHORST.

John A. Kieselhorst, the well-known piano dealer, died on the 22d alt of a broken heart. Among the many changes the music trade has witnessed in St. Louis during the past year, this is the saddest and the only one that admits of no revocation.

Within a few days of Christmas, when hearts are given to joy and the family gathers at night about the cheerful fireside, John A. Kieselhorst has stolen quietly away to join the beloved wife whose untimely death left no consolation behind.

When he lost his wife six months ago, Mr. Kieselhorst became a changed man. His constitution gradually failed, until in September he was obliged to relinquish business affairs to his son-in-law, his room. He never rallied, and while no hopes were entertained for his ultimate recovery, his family were scarcely prepared to expect a return to his final cause. He gave up life easily and painlessly. He lived 51 years and 3 months.

He leaves a mother, sister, and three sons to mourn his loss. The sons are respectively 13, 16 and 21 years of age.

The funeral services took place at his late residence, 4365 Forest Park Boulevard at 2:30 Christmas afternoon. The interment was private. The pall-bearers were Messrs. Kunkel, Kroeger, Rohms, Bright, Anderson and Burg. A quartette, composed of Mrs. Mary E. Laky, Mrs. G. McCordless, Messrs. Hein and Alcock, sang the favorite numbers of the deceased.

The music trade sent a magnificent floral piece and attended the funeral in a body.

Mr. Kieselhorst was a man of marked abilities, and had made a high success of the business to which he devoted the last fifteen years of his life. He had just built a fine home at a cost of \$21,000, and was beginning to enjoy the fruits of incessant labor when death stepped remorselessly in.

The entire trade feel the loss of their co-worker, and extend their sympathy to the bereaved family. May he rest in peace.

PITCH OF THE HUMAN VOICE.

In discussing a paper in the physical section of the American Association, at its recent meeting, Prof. W. Le Conte Stevens stated that "the lowest recorded tone of the voice is that of a basso named Ramon who lived during the sixteenth century, and who sounded F₀, about 43 vibrations per second." Mr. Stevens himself, without possessing a voice as low as 43 vibrations per second, when his vocal chords were thickened by an attack of catarrh. This, however, is not the lowest note. The conditions of the human voice in the books was attained in singing by Lucrezia Aigari, called "La Bastardella," at Parma, in 1770, she sang for Mozart several passages of extraordinary high pitch, one of which included C₆ 2480 vibrations per second. She uttered in D₅, 112 vibrations, and was able to sing as low as G₂, 192 vibrations, having thus a range of nearly 45 octaves. Aigari's upper limit has been attained by Ellen Beach Yaw, of Rochester, Mr. Stevens has been estimated by comparisons with a tuning fork, the pitch of a child's squeal while at play, which has been repeatedly found to be in excess of 2,500 vibrations per second; in one case as high as G₆, about 3,072 vibrations. The total range between these extremes is in excess of six octaves.

NATIONAL MUSIC.

"I often hear," says de Koven in the *World*, "heated arguments on the subject of characteristic or typically national music; what it is and how it may be judged to fulfill the conditions necessary to being genuine are understood for what it means to be. To the general public so-called characteristic music is only taken as such when it coincides with certain preconceived and usually arbitrary ideas of what it should be. In the minds of most the castanets are indissolubly connected with Spain, and any music which they appear is consequently and necessarily Spanish. In like manner the tambourine represents Italy, and the bass-brun and cymbals, mingled with tangle and tom-tom and other instruments of percussion, bring to the mind of the average audience mental pictures of various Oriental and barbaric countries without much reference to the melodic or harmonic quality of the music itself. I am inclined to believe that three-quarters of any given concert audience would fail to recognize the best-known and best-loved songs of the various European countries, excepting, perhaps, Spain and Hungary, as such, without an accompanying diagram or explanation. To the masses, of course, the sequence of intervals or harmonic progressions tell the story, but not so to the average audience, so that this question is really a vexed one, and the standard of the composer looking for popular appreciation of his intent."

CITY NOTES.

The St. Louis Quintette Club will give its first concert on Tuesday, Feb. 11, at Memorial Hall. The concert given by the St. Louis Quintette Club are among the most enjoyable events of the season. The club is composed of the well-known artists, G. Beechler, V. Schopp, L. Mayer, C. Froelich and A. G. Robyn.

F. R. Kroeger will give his first pianoforte recital of the present season at the chapel of the Church of the Messiah, on Monday evening the 6th inst. The programme will be made up of numbers from Schumann, Rubinstein and Liszt. This is Mr. Kroeger's third season. His recitals have been entirely successful.

The Apollo Club continues its splendid work under A. G. Robyn, the work at every concert showing a marked improvement over its predecessor. There are no events more delightful than these Apollo concerts. Among the soloists secured for the coming concerts are Sawiet, Blauvelt, Francon Davies and Holman.

Schoen's Orchestra of twenty-five men furnished the music for the Busch wedding, and for the D. O. C. Ball, given at the Merchants' Exchange.

Clifton Heights was entertained Thanksgiving night by a concert given for the benefit of St. Matthews Episcopal Church. One of the hits of the evening was the vocal solo, "Who's at My Window," rendered in a charming and artistic manner by Miss Bertha Winslow.

A very interesting entertainment and musicale was given under the auspices of Mt. Calvary Episcopal Church at Union Club Hall on the 18th ult. Among the most taking numbers were two duets for piano, "William Tell," and "Il Trovatore," arranged by Claude Melnotte and played by Messrs. F. Koch and F. W. Norsch, and Miss Rosie Hoffman and F. W. Norsch.

A. Malme, the well-known teacher, has returned to St. Louis. Mr. Malme makes a specialty of vocal culture and composition, and gives advanced pupils the further advantage of foreign languages. Mr. Malme is a musician in the broad sense of the term, and his pupils are fortunate in securing him.

P. Robert Klate, director of the Vienna Conservatory, 3019 Easton Ave., has sent out a very fine catalogue containing cuts and sketches of his teachers.

J. Ellcock, the popular dealer at 1015 Olive Street, keeps in stock a full line of sheet music and music books as well as musical instruments and merchandise of all kinds. He is agent for the celebrated Waburu guitars, banjos, mandolins and zithers. Catalogue will be sent upon application.

Aloft Erick, the well-known vocal teacher, gave a musicale at his music room, 3526 Olive Street, on the 7th ult. The affair was pronounced a splendid treat by all present.

One of the saddest events of the year was the death of Miss Lizzie Parsons, a most estimable teacher and daughter. Miss Parsons died on the 4th ult. of peritonitis, at her home 1408 N. Grand Ave. Miss Parsons was a pupil of Mr. Charles Kunkel, and the efficiency of her pupils proved that she was a teacher as well as a pianist of a very high order. She had made her university esteemed. She was a quiet and retiring nature, and leaves a host of friends who sympathize deeply with the loss of Mr. and Mrs. Parsons, and of the irreparable loss of their only daughter. The funeral services were held at her late home, and were attended by her pupils, who felt greatly the taking away of their beloved teacher. A quartette composed of her friends sang at the services. Peace be with her.

Antikamnia.—The name itself suggests what it is, and what its remedial characteristics are: Anti (*Latin*), opposed to; Kamnia (*Greek*), pain—hence a remedy to relieve pain and suffering. For headaches of all descriptions; nervous disturbance from excessive brain work by scholars, teachers or professional men; the neuralgias resulting from excess in eating or drinking; the acute pains suffered by women at time of period; the muscular aching, general malaise, frontal headaches and sneezing incident to severe colds or gripes; and in fact, all conditions in which pain is prominent, Antikamnia is most universally prescribed. Antikamnia tablets bearing the monogram A K are kept by all druggists. Two tablets, crushed, is the adult dose. A dozen five grain tablets kept about the house will always be welcome in time of pain.

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Mrs. Schumann has just celebrated the seventieth anniversary of her birthday. She was born at Leipzig, and it was in her native place that she made her debut when she was but ten years old. She married, in 1840, Robert Schumann, who died sixteen years later, after exerting a marked influence on her style as a pianist and the choice of works which she interpreted.

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THE EVILS OF OVER-EATING.

I assert it is the duty of the good house-wife to keep down the appetite of her husband, writes the Rev. F. S. Root, in the October Ladies' Home Journal. Particularly is this necessary in the cases of the well-to-do professional and business men. In the families of mechanics earning low wages such a warning is almost wholly unnecessary, but it may be said of most men in good circumstances that they eat too freely of rich food. If men would begin careful and systematic physical culture in early youth, and continue the practice through life, good health would be the result. Beyond the age of forty—at a period when so many are physically lazy—the superior value of exercise is apparent; but ordinarily, this is just the time when the hygiene of athletics is neglected. There is no reason why a punching-bag, a rowing-machine, pulley-weights and other apparatus should be relegated to college boys and clerks. But having done a good deal of work in his lifetime, it is almost impossible to persuade a business or professional man, turning to give any sort of attention to physical culture. Hence, I say, it is the duty of a woman to keep from her husband all rich compounds that will ultimately ruin his digestion. High feeding is occasionally neutralized by hard exercise; but in the absence of the latter, it is mischievous in the extreme. If your husband will stand the treatment, begin by switching off from the heavy breakfast of steak, hot rolls, potatoes, etc., and set before him eggs on toast, oatmeal and coffee.

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VIOLETA.

3

CAPRICE.

Inscribed to Mrs. Charles Kunkel.

Ramon Aquabella.

Moderato. $\text{♩} = 100$.

Moderato. ♩. 100.

dolce.

p

cresc.

f

p

decresc.

p

Declino.

Marche.

mf

f

Cresc.

Marche.

1620 - 7

This page contains six systems of musical notation for a piano piece. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The systems are as follows:

- System 1:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.
- System 2:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.
- System 3:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.
- System 4:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.
- System 5:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.
- System 6:** Features a treble and bass staff. The treble staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The bass staff has a 4-measure rest followed by a melodic line with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. There are dynamic markings *fz* and *fz* with asterisks.

The page concludes with a double bar line and the number 7.

Adagio.

p *cresc.*

o la o la o la o la o la o la o la o la o la o la

or thus. *pp*

pp *p*

o la o la o la o la o la o la o la o la o la o la

p *cresc.*

o la o la o la o la o la o la o la o la o la o la

cresc. *N H*

cresc. *N H*

o la o la o la o la o la o la o la o la o la o la

cresc. *N H*

cresc. *N H*

o la o la o la o la o la o la o la o la o la o la

N H. If too high for key board play version given at 4

Con espressione.

l. h. l. n. l. h. l. h. simili.

cantabile.

r. h.

ril.

a tempo.

or.

cresc.

f

cresc.

f

ff

canabile.
r.h. *l.h.* *l.h.* *l.h.* *stndi.*
rit.
cresc.
f
rit.
ff
fa tempo.
dolce.
cresc.

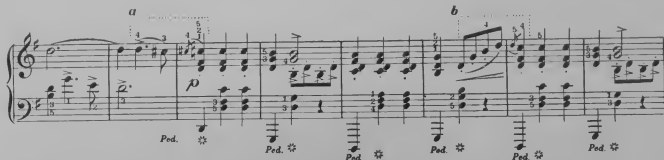
or thus,

[illegible]

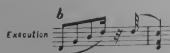
MENUET.

Allegretto. $\text{♩} = 138$.
non legato.

J.J. Paderewski Op. 14. N^o 1.



1152-4
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8. *rapidamente.* *a tempo.*

f *f*

Ped. Ped. Ped.

con forza la melodia.

f *mf* *p*

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cresc. *cresc.* *cresc.*

Ped. Ped. Ped. Ped.

do *ritardando.*

f *d*

Ped. Ped. Ped.

(c) Execution trill with *ε* *p*

(d) Trill with *ε* *p*

a tempo.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

Con moto.

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

crén.

f

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

Ped. ♪ Ped. ♪ Ped. ♪ Ped. ♪

rapidamente.

Ped. ♪

a tempo.

f

Ped. ♪ Ped. ♪

Ped. * *Ped.* * *Ped.* * *Ped.* *

CODA.

Vivo.

accel.

Ped. * *Ped.* * *Ped.* * *Ped.* *

1. h.

mf

1152-4

AMERICAN GIRLS.

MARCH.

Marziale. ♩ - 120.

Secondo.

CHARLES KUNKEL.

The musical score is written for piano and consists of several systems. The first system shows the beginning of the piece with a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system features a section marked 'Cresc.' (Crescendo). The fourth system shows the end of the piece with a double bar line and a key signature change to two flats.

AMERICAN GIRLS.

MARCH.

Marziale. $\text{♩} = 120$.

Primo.

CHARLES KUNKEL.

The musical score is written for piano (p) and violin (v). It consists of four systems of music. The piano part is in the left hand, and the violin part is in the right hand. The key signature is one flat (B-flat), and the time signature is 6/8. The tempo is marked 'Marziale' with a quarter note equal to 120 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings. The first system starts with a piano (p) dynamic marking. The second system includes a first ending (1.) and a second ending (2.). The third system includes a first ending (1.) and a second ending (2.). The fourth system includes a first ending (1.) and a second ending (2.). The score ends with a double bar line and a repeat sign.

6.....

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *f* (forte), *marcato.* (marked). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

8.....

Second system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *f* (forte). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

8.....

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *f* (forte). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

8.....

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *f* (forte). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

8.....

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *f* (forte). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

8.....

Sixth system of music. Treble and bass staves. Treble staff has a melodic line with eighth notes and chords. Bass staff has a bass line with eighth notes and chords. Dynamics: *cresc.* (crescendo). Fingering numbers 1, 2, 3, 4 are present. A repeat sign is at the end.

TRIO.

Secondo.

Musical score for Trio, Secondo. The score is written for piano and bass. It consists of six systems of music. The piano part is in the upper staff, and the bass part is in the lower staff. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as dynamics (f, ff, mf, cresc.), articulation (accents, staccato), and fingerings (numbers 1-5). The first system starts with a piano (p) dynamic and a forte (f) dynamic. The second system includes a fortissimo (ff) dynamic. The third system includes a crescendo (cresc.) marking. The fourth system includes a mezzo-forte (mf) dynamic. The fifth system includes a mezzo-forte (mf) dynamic. The sixth system includes a crescendo (cresc.) marking. The score ends with a double bar line.

TRIO.

Musical score for Trio, Primo. The score is written for two staves (Treble and Bass Clef) and includes dynamic markings (*f*, *ff*, *mf*) and articulation marks (accents, slurs). The tempo/style marking is *Cantabile*. The score is divided into five systems, each containing two staves. The first system includes a section marked *f* and *ff*. The second system includes a section marked *mf*. The third system includes a section marked *mf*. The fourth system includes a section marked *mf*. The fifth system includes a section marked *mf*.

Musical score for Trombone Solo, Secondo. The score consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The music features various dynamics including *f*, *ff*, *sempre ff*, *mf*, and *cresc.* Fingerings and breath marks are indicated throughout. The score ends with a double bar line.

marcato.

f

The second time *ff*

CRESC.

1. 2.

mf



The musical score is written for a piano and a right-hand part. It consists of six systems of music. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions include *cresc.* (crescendo) and *marcato.* (marked). The score is numbered 1626-13 at the bottom.

System 1: The piano part begins with a forte (*f*) dynamic. The right-hand part features a melodic line with various fingerings.

System 2: The piano part continues with a steady accompaniment. The right-hand part has a melodic line with a repeat sign.

System 3: The piano part includes a *cresc.* instruction. The right-hand part has a melodic line with a repeat sign.

System 4: The piano part includes a *marcato.* instruction. The right-hand part has a melodic line with a repeat sign.

System 5: The piano part includes a *f* dynamic. The right-hand part has a melodic line with a repeat sign.

System 6: The piano part includes a *f* dynamic. The right-hand part has a melodic line with a repeat sign.

1626 - 13

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as chords, arpeggios, and dynamic markings. The first system begins with a forte (*f*) dynamic. The second system continues with similar chordal textures. The third system introduces a crescendo (*cresc.*) and a fortissimo (*ff*) dynamic. The fourth system features a fortissimo (*ff*) dynamic and includes a section marked *accel.* (accelerando). The fifth system includes a section marked *Presto.* and a fortissimo (*ff*) dynamic. The sixth system concludes with a fortissimo (*ff*) dynamic and a final chord. The score is marked with various musical notations, including slurs, accents, and fingerings.



YES.

Inspired to Mrs. J. M. Moloney.

Ramon Aquabella. V

Moderato ♩ = 92.

Yes' will I say to you, if such should

be... The answer you de-sire, sweet heart, from me... "No" I will

not as answer give and do... What would not please my own my dar-ling, dar-ling

cresc.

true. If you but love me as you say you do,.... What hap - pi -

cresc.

N.B.

rall.

ness there is in store for two Our heart's, u - ni - ted, strong in love will

ad lib.

ad lib.

be If "Yes" you'll say, sweet - heart, to me.....

ad lib.

ad lib.

If "Yes" you'll say, sweetheart to me, sweetheart, sweetheart.

ad lib.

a tempo.

N.B. Play the note sung.

1628 - 4

A handwritten musical score for the song "The Rose Tree". The score is written on two staves: a treble clef staff at the top and a grand staff (treble and bass clefs) at the bottom. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is written in the grand staff. The lyrics "The Rose Tree" are written below the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The handwriting is in ink on aged paper.

Where'er you go in all this world so wide... On fan-cy's

wings I'll fly un- to your side.... My thoughts shall ev- er whisper in your

ear I wish, sweetheart, that you were on . ly on . ly near. On land and

cresc.

1028 - 4

sea, on ev'ry mount'ain top..... My love pro-claims a loud "For get me

not'.... Your im-age guides me to the hav'n of rest... With you, sweet..

rall. *ad lib.*

heart I will be blest..... If "Yes" you'll say,

sweet heart to me sweet - heart, sweet - heart.

ad lib.

1628 - 4

AMORCITO.

INTERMEZZO.

To Miss Clara Busch.

LOUIS CONRATH.

Moderato. ♩ - 120.

1618 - 5

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a tempo.

Animato e crescendo sempre.

Grandioso.



Animato. ♩ = 144.



f

♭2 ♭3 ♭4 ♭5 ♭6 ♭7 ♭8 ♭9

ad lib *Tempo I. Grazioso.*

pp

♭2 ♭3 ♭4 ♭5 ♭6 ♭7 ♭8 ♭9

♭2 ♭3 ♭4 ♭5 ♭6 ♭7 ♭8 ♭9

pp

♭2 ♭3 ♭4 ♭5 ♭6 ♭7 ♭8 ♭9

Andante.

♭2 ♭3 ♭4 ♭5 ♭6 ♭7 ♭8 ♭9

CONGREGATIONAL SINGING.

How to Obtain It.

This subject, "How to Obtain Good Congregational Singing," says the *Focalist*, is not by any means a new one. It has for many years attracted the attention of our best organists and pastors, and so far as my knowledge extends they have not discovered a more effective method of the problem. Congregational singing must always be recognized as a feature of church services, particularly those of the Protestant churches, and therefore the best efforts of musicians are continually directed towards the improvement of present methods. Every organist has given his share of the problem, and the following views are given in the hope that they may help to solve the difficulty.

Laying partly aside the question of whether it is better to have congregational singing or choir work, to my mind neither the one nor the other should be dispensed with entirely, but they may be divided as follows:

In the Protestant churches the anthems, psalms, etc., should undoubtedly be sung by the choir, and the hymns only by the congregation, as it is here that the congregation could be of such great value, for it is the natural desire of the people to join in the hymns, to which fact anybody can testify.

In the Catholic church it would never do to dispense with the choir at mass or vespers, although to my mind, congregational singing might be advantageously employed at the vespers, but only in the "O Salutaris" and "Tantum Ergo," not otherwise. I do not think the hymns could be well employed at the early masses, on account of the shortness and variety of the service.

All this, however, is a digression from the subject under discussion. The basis of the opinion that the best way to bring about congregational singing is by such methods as the following: The hymns themselves should be simple and of chorale form; nothing of the kind is to be attempted; the melody of the hymns should be printed to congregational use; this is important, in order—especially in the case of the hymns of the second, third or fourth part to the melody. The telling effect of unison choruses has been well demonstrated in secular music, especially in the Meyerbeer operas. For supposing that the congregation would sing reasonably correct unison choruses, the result would be: the sopranos and alto would not result; many sopranos and has-os, but no alto or tenor worth speaking of; or, perhaps—oh misery!—everybody might leave the sopranos or alto out of the result; or, perhaps—oh misery!—everybody might leave the tenors or basses out of the result! Moreover, the hymns should be printed in neither too high nor too low a key. This can be done even if the hymn is not in the key of C major, but in some other key, as, for example, in the key of D major, which is played on the organ.

The hymns should be taught properly in the Sunday school to all the children. This is of paramount importance. By properly, I mean that the organist or some one well qualified in teaching, should instruct the children in the melody of the hymns. They should be taught to make the attacks promptly at the given signal, which might be done in the old fashioned way of two or three leading notes, and then the prompt attack. Then after the children know their lesson, so to speak, let them be scattered all over church—it does not matter where, since there are no harmonies to be sung.

Before the hymns are given out, let the pastor invite the congregation earnestly to join in the singing, and follow the lead of the little ones and the organist, and the chances are that the people will sing quite creditably.

Is it not inherent in human nature to want to join in a chorus? and the more that are singing, the more who will want to sing?

The singing of one's neighbor in a congregation may sound discordant, but it is the general effect after all that tells; and the good singers, or those who know something about music, generally outnumber the poor ones. It is true that the only one to hear the combined effect are the organist and the pastor? But what of that? When a large chorus choir is doing the singing, the only ones to hear it are the congregation and pastor.

Let me explain. An orchestra player hears only the instruments in close proximity to him; the same may be said of large oratorio choruses, where each one generally only hears his nearest neighbors, only once in a while getting the general effect, and this mainly if the particular voice each is singing (soprano, basso, etc.) is silent. I have played for congregational singing, and while I appreciate that it might sound rough to those in the midst of it, the general effect was soul-stirring and grand.

Then another point. The choir should not sing while the congregation does, for the reason that it takes time for sound to travel. The organist will hear the choir first, the congregation next, or perhaps the choir, to the utter exclusion of the congregation, which it is very essential he should hear, for

order to lead them as he wishes—down, off, creeping, diminishing; and this can be done, for people always wait to follow a leader, as well as when they are joining in a chorus at any other time. I do not think a precentor necessary, but rather a hindrance. In many churches the congregation has its back to the organist, and often still it is a case of back to back, and one has to trust to sound in order to know exactly how to lead the congregation, a fact I know from experience. The children, I think, are quick to follow, and I think it is better that they should be afraid to sing out and not have any false pride; each do his best, and let it be understood as regular part of the service. Moreover, to return a moment to the fact of no choir and no precentor, a congregation should be taught to rely on itself—once or twice, as I have said, and then to sing as they find an assistant happy; he children will sing, too.

A word to the organist: do not be afraid to use full organ at the start. You can do your toning down later.

ADVERTISING WITH SINGERS.

Some people think that Parisians sit outside the cafes on the boulevards, says the *Presto*, in order to drink poorly-mixed beverages. Others know that they only take up their positions there in order to see pretty women and sprightly shop girls trot merrily along.

From 4 o'clock in the afternoon until 1, handsome well-dressed men, in varnished boots, top hats and gray overcoats promenade the main boulevards in couples, singing at the top of their voices, and in unison, the announcement of a good show at one of the leading music halls. They introduce popular songs in the spoken advertisement and many of them are really popular in their selections, far more so than the Salvation Army people.

As they approach, the blasé boulevardier stops drinking and stares at the strange singers. He even allows his cigarette to go out. The milliner's gaze stops and admires the men in the neat and fashionable attire. The pastry cook's boy, a true gamin of Paris, allows his hot dishes to get cold and forget his customers as he listens to the tall gentlemen who sing advertisements on the boulevards. The policeman views them with stern interest; while the huckster, with her little dog, complains because it interferes with business.

On they go, walking and singing in good time. "To-night, at 8 o'clock, at the Folies Bergeres Millo, Enlaidne d'Alencou, in her new songs." Then they repeat over fifty times. As a business im-
prover, the singing advertisement is said to be a great success. Paris once had a spoken newspaper in the Aschene Theatre, but it was not especially popular. The walking advertisement is the latest freak, and if the authorities do not interfere Paris will witness some queer things in this new depart-
ure.

A bicycle firm in Paris has started out with a dozen girls, all good riders and all wearing bloomers which are exceedingly tight-fitting and loud in color. As the girls ride up in couples one wonders by accident if the women should select the crowded boulevards for their afternoon ride. The mystery is soon solved. As they pass by a poster becomes visible. It is attached to the back of their tight-fitting garb, and on it are inscribed in large characters the words "Linda So-and-So's wheel."

The words: "I ride 50-and-50's wheel."
 Advertising in newspapers is expensive in Paris and people don't read the advertisements in French papers as they do in America. The complete outfit of the men who sing advertisements on the boulevards costs only \$15, and includes patent leather boots, a tall silk hat, a light overcoat and a black frock suit. They receive \$2 each per day. As there are likely to be many imitators, the police are hunting up some old law or decree which will enable them to put a stop to what they say is a public nuisance.

Milton had a strong taste for music, and wrote his play of "Comus" for his friend Henry Lawes, the most distinguished composer of the day in England. Music and conversation, indeed, were his chief recreations. He sometimes sang, and could play the bass viol; but his favorite instrument was the organ. Gray had a liking for music, and would sing on occasion, though with some diffidence. While in Italy he learned to play on the harpsichord from the younger Scarlatti, and was the means of introducing Pergolesi into England.

Paderewski says: "I shall never be able to equal Liszt's admirable tone-paintings nor Rubinstein's marvelous wealth of sound. Liszt's and Rubinstein's playing will neither be surpassed nor equaled. In the history of piano playing they will be known to posterity as the two great geniuses."

GOOD HABITS.

If the time that many of us waste in making up our minds over little matters could be employed in doing something really useful, how much more would we be able to accomplish? As with most bad habits, the habit of indecision in little, everyday affairs is the easiest thing in the world to acquire. We think so much of the small duties of life that they get to assume the most formidable proportions, and in deciding what we shall do about them we leave ourselves little time for greater and more serious things.

How we envy those people who have the knack of accomplishing a great deal without apparent effort. We look at them in wonder, and vainly wish that we might discover their secret. It does not appear difficult. "Why," we ask ourselves, "cannot we do as much as they?" But, strive as we may, we

The secret is not a hard one to find, but it is a hard one to put into practice at first if you have been of the hesitating kind. They have learned to make up their minds quickly, and then never to permit themselves to have any doubts as to the wisdom of their decisions. They do their work steadily, calmly, and put into practice the great secret that is that they do not think of the result. They are the people who rise at the same time each morning, and take up their daily tasks at the same hour every day. They are the creators of habit, but their habits are nearly all good ones, that is, they follow the direct line of that which they are striving to do.

There is no one factor of success stronger than that of having acquired good habits of work. Having once formed these, we are left free to look beyond the mere details of the work, and to see how best we may accomplish that which we have undertaken. It is like playing the piano. At first we have to study the music and the keys, and each note we strike requires a separate and distinct effort of the will, but in a little while we begin to read the music readily, and as our fingers wander over the keys we are not conscious of directing them.

And this is the way we should learn to do our work, whatever it may be. The details of it should never trouble us, but they should become as a second nature to us, so that we can get on with our work every day at the same time each morning, that when an exception occurs we would feel somewhat at a loss. We should be hardly conscious of taking up each separate task, but should go to it as a matter of course. There is necessarily in most of our lives a certain amount of interruption, but this should be gone over day after day, and so far as they themselves are concerned, it makes little difference in what order we do them, so long as they are done. But for our own sakes, we should, as soon as possible, adopt an invariable rule of proceeding in regard to them, never departing from it until we be- come so used to it that we can allow them to be

the unconscious mind are running amok. It's a very ghastly thing, and of much importance. But I think what would be saved by it. I suppose each day we did the same things, but in a different way, haphazard. As we finished one we would have to stop and think which one we would better do next, and so on until all were completed. How much time would we have wasted, how much trouble expended, and how much more tired would we be when we had finished? On the other hand, having once got the sailing, the things are so strange that they seem so good that they have to become much easier. The days have become longer, and we begin to find time for the thousand and one things we have always looked upon as being quite beyond the reach of our busy lives.—*Harper's Bazar*

THE FLUT

The flute, made from the horn of a reindeer, is one of the first musical instruments of which we have any knowledge. Later it was used in Egypt and Rome, and in Greece became the instrument of fashion from its adoption by Alcibiades. In Rome the flute became the only instrument used for religious purposes; and Mendelssohn remembered this old Roman use of the flute when in his symphony of "St. Paul" he had the pagan chorus "Oh, be Gracious, Ye Immortals" accompanied by a flute.

The piccolo flute in Beethoven effected an absolute change in the flute and the flute now most used is called the Beethoven flute. The different modern composers have recognized the value of the flute in opera work; Verdi using it in "Aida," Berlioz in the "Requiem," and Wagner in many of his operas.

The piccolo flute is the highest-pitched instrument in the orchestra, and was used for feverish, excited passages. Hence it was almost always employed in descriptions of the infernal regions, or for drunken orgies. Beethoven, however, has made it the instrument for the shrill piping of the wind in the Sixth Symphony; while in the "Huguenots" it is used by Meyerbeer to express the shrieks of the wounded.

